



Anita Molinero, Sans titre (La Rose), 2003 [détail], Collection Frac Bourgogne, © Adagp, Paris, 2022, photographie Romain Morcet

Anita Molinero

Extrudias
25 mars – 24 juillet 2022

MM MUSÉE
D'ART MODERNE
DE PARIS



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#ExpoMolinero

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Anita Molinero

Extrudia

25 March – 24 July 2022



The Musée d'Art Moderne de Paris is presenting the first retrospective devoted to Anita Molinero in an official Paris venue. This exhibition traces the different phases of her artistic development, from her early works in the late 1980s – some of which have been destroyed and are reproduced in photographs – to her latest, including several pieces created specifically for the occasion.

The title of the exhibition, with its science fiction ring, refers both to one of the artist's sculptural practices – "extrude" means "to shape a material such as metal or plastic by forcing it through a die" – and to one of her favourite materials: extruded polystyrene.

Born in 1953 in Floirac (France), Anita Molinero graduated in 1977 from the École Supérieure des Beaux-Arts in Marseille. Her work has been exhibited since the late 1990s in major institutions including MAMCO in Geneva and Le Consortium in Dijon. She has also carried out public commissions, notably for the City of Paris and for the Ile de France Region, with the Porte de la Villette tram stop in 2012. Throughout her career, she has taught in various art schools in France.

Molinero is one of the few French artists of her generation to express herself exclusively through sculpture. Often monumental and chaotic, her works disfigure everyday objects and cheap materials: trash cans, exhaust pipes, rebars, extruded polystyrene and other consumer society detritus. In transforming her materials she succeeds in bringing out all their brutality and instability. This mainly chronological exhibition is divided into two parts. The first, a retrospective, focuses on the gestures characteristic of Molinero's work, while the second is dedicated to new creations which anchor her work in a futuristic world.

Echoing the forty or so works presented in the exhibition rooms, other areas of the museum – notably the pool on the esplanade between the Musée d'Art Moderne and the Palais de Tokyo – will be occupied by monumental installations. In addition, *Extrudia 3D*, the experimental 3D film directed by José Eon, presents Anita Molinero's studio work in fictional form.

PRESS RELEASE

Museum director

Fabrice Hergott

Curator

Olivia Gaultier-Jeanroy

Specialist advisor

Paul Bernard

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#expoMolinero

Anita Molinero
Sans titre (La Rose), 2003 [detail]
Extruded polystyrene
137 x 780 x 65 cm
Frac Bourgogne Collection
© Adagp, Paris, 2022
Photograph Romain Moncet

Visitor information

Musée d'Art Moderne de Paris
11 Avenue du Président Wilson
75116 Paris

Tel. 01 53 67 40 00

www.mam.paris.fr

Open Tuesday–Sunday
10am–6pm

Open late: Thursday 9.30 pm

Admission

Full rate: 11 €

Concessions: 9 €

Press officer

Maud Ohana

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Tél. 01 53 67 40 51

A lavishly illustrated catalogue (in French) confronts complementary points of view from theorists and art world professionals, while situating the artist's work in the history of art and the contemporary art scene in essays by Anne Giffon-Selle (director of CRAC 19 Montb liard) and Paul Bernard (specialist advisor to the exhibition and curator at MAMCO Geneva). In addition, an interview between the artist and Olivia Gaultier-Jeanroy (curator of the exhibition), addresses the issue of the future of sculpture. The specific character of Molinero's practice is considered in a text by artist Stéphanie Cherpín and her marked cinematic influences are gone into by film critic Eugénie Filho. These essays are punctuated by commentaries on one of Molinero's works by artist Nina Childress, collector Natalie Seroussi and author Alain Damasio.

Exhibition itinerary

INTRODUCTION

Anita Molinero is one of the few French artists of her generation to express herself through sculpture alone. Although making use of so-called “non-noble” materials—the products and residue of the industrial world—the artist has always considered this practice in a classical sense. She approaches the material through modelling, deformation, and perforation, in order to have a work emerge. While laying claim to this sculptural “classicism” often referred to as “manly” throughout art history, Molinero adds the power associated with mechanical tools. Between abstraction and anthropomorphism, her works raise questions about the status of the object in the post-Chernobyl era. Through her sculpture, the artist seeks to make it possible to envisage “the toxic nature of the invisible”.

The *Extrudia* exhibition unfolds in two stages. The first section is dedicated to those works produced between 1990 and 2015: the periods, typologies and subjects intersect in order to emphasize the traces of the gestures left by the artist. The second part of the exhibition is devoted to works produced between 2015 and the present day, and invites viewers to immerse themselves in an iconography that vacillates between iconoclasm and genre film.

The exhibition is completed by two rooms in the permanent collections area, focusing on Molinero’s studio work and her approach to the future of her sculptural production. Archival images (a previously unseen film by Aline Dalbis, and photographs of works that are no longer in existence) are completed with the screening of an experimental film, entitled *Extrudia 3D* (2021), shot in 3D under the artistic direction of Anita Molinero and José Eon.



Anita Molinero, *Sans titre*, 2000
Polypropylène
125 x 105 x 40 cm
Musée d'Art Moderne de Paris
© Anita Molinero, ADAGP, Paris, 2022
© Aurélien Mole



Anita Molinero, *Sans titre (Amiat)*, 2015
Melted bin, concrete blocks
308 x 208 x 150 cm
Courtesy of the artist and Galerie Christophe Gaillard, Paris
© Anita Molinero, ADAGP, Paris 2022
© Beppe Giardino

1990-2015 : THE IMPRINT OF THE GESTURE

Anita Molinero began her career in the late 1980s and early 1990s through the prism of grunge and punk, and later through the concept of recycling or reusing materials. At the time, her work resembled “Sidewalk Sculptures”, to paraphrase Raymond Hains. Her small-size sculptures, in foam, cardboard, and scraps of fabric, can be said to evoke precariousness, fragility, and makeshift forms of shelter. From that period, she has retained an aesthetic that has led her to privilege the artistic potential of a crushed can rather than that of a piece of clay. In the late 1990s, Molinero’s work was marked by a new angle, both conceptually and artistically. The artist seemed to take a greater interest in the collective than the individual. Her sculpture explored containers of all kinds: trash cans, street furniture, etc., rather than their contents. The scale also changed and her works became more monumental. In the creation of her pieces, the artist leaves a great deal to accident or chance. Although she seeks to establish a balance of power between the materials, nothing is ever pre-established. Her modus operandi does not involve sketches, but a simple visualization, thereby leaving the way free for the material to react. Indeed, she stops the process before the form disappears. The materials chosen by Molinero all come from our everyday environment. Their roles are transitional: they protect what we consume before containing the waste it in turn becomes. Molinero puts them at the centre of her work and above all, seeks to transform them, without ever losing sight of the original object. Tools are the intermediaries between the artist’s hand and the sculpted surface. Yet, the imprint of the gesture is clearly visible. In Molinero’s work, we can distinguish three main types of gesture: twisting, accumulation, and combustion. But whether isolated or combined, all three are intuitive and irreversible gestures.



Anita Molinero, *La Fiancée du pirate #1*, 2012
Exhaust systems, plastic
158 x 250 x 185 cm
Courtesy of the artist and Galerie Christophe Gaillard, Paris
© Anita Molinero, ADAGP, Paris 2022
© Aurélien Mole

Twisting

It is mainly through the twisting of the material that Molinero fashions her sculptures. The artist adapts the choice of tools used according to the material's size and resistance. Scrap-metal claws, heat guns and hot wire are used to create the curves and folds of these materials. She captures the movement in these folds, thereby perpetuating the ephemeral. But as the artist explains: "I know what I want to work with, but not what sculptures it will yield." This is where Molinero's work is similar to Robert Morris's *Anti Form* manifesto. In 1968, this declaration highlighted the process by which the artist delegated artistic choice and gesture to the material.



Anita Molinero, *Sans titre*, 1988
Cardboard
36 x 23 x 24 cm
Centre national des arts plastiques/ Fonds national d'art contemporain
© ADAGP, Paris 2022 / Cnap
Photo credit : Christian Larrieu

Accumulation

One of Molinero's characteristic gestures is to accumulate elements to bring out their sculptural aspect, by extracting them from their context and subtracting them from their usual function. The effect of the group and repetition of form tends to transform the matter into sculpture. The objects resulting from industrial production become counter-functional. With this type of work, Molinero follows in the footsteps of the Nouveaux Réalistes (Yves Klein, César, Arman, etc.) who, in the 1960s, shed light on the mass production of the contemporary world by making the manufactured object a material in its own right.



Anita Molinero, *Sans titre (El Cochecito)*, 2009-2014
Wheelchairs, bicycle parking racks, mirrored stainless steel
120 x 110 x 400 cm
Collection Consortium Museum, Dijon
© ADAGP, Paris, 2022
© André Morin for the Consortium Museum

Combustion

Whether with a burner or blowtorch, the use of fire is central to Molinero's practice. In contrast with the tools used by the painter, fire removes matter. However, far from wanting to destroy it, the artist shapes it. She burns, melts, and stretches the plastic support, infusing it with an energy that irreversibly transforms the material.



Anita Molinero, *Sans titre (La Rose)*, 2003 [détail]
Extruded polystyrene
137 x 780 x 65 cm
Collection Frac Bourgogne
© ADAGP, Paris, 2022
Photograph Romain Moncet

2015-2022 : RED PILL OR BLUE PILL

The title of this section, a nod to the film by the Wachowski sisters, *The Matrix* (released in 1999), dear to the artist, evokes the choice to either discover a disturbing truth by taking the red pill, or to voluntarily stay in the dark, by taking the blue pill. Anita Molinero turns herself into a storyteller and plunges us into a cinematographic universe, at the crossroads of David Fincher and James Cameron. Here, we can find her most recent productions, also imbued with literary, cinematographic and artistic references, as well as new typologies of works. A portrait sculpture has been made in homage to the character of Saskia from the genre novel *Les Furtifs* by Alain Damasio; sculptures become paintings or drips with *Croûûûtes* and *Fond de cuves*; raw materials become functional with the sculpture-bench *Miss Pink, Miss Blue, Miss Orange* (a feminized reference to Quentin Tarantino's *Reservoir Dogs*). The work known as *La Rose*, for its part, becomes a motif on which the scraps of destroyed sculptures can be found. With their dystopian character, the sculptures seem to be relics of an inert world. The artist often implicitly evokes the Chernobyl disaster of 1986, which allowed her to realize that the enemy, or danger, can often be invisible. But like the joyful and disturbing works of Franz West, Molinero's sculptures oscillate between destruction and fetishism, disgust and the sublime, and question as much as they disturb. The extension of this work can be seen in room 20 of the collections, with the presentation of the new film *Extrudïa 3D*. In the experimental character of 3D, Anita Molinero saw the links that could be made with her sculptures. In line with what Wim Wenders did in the film *Pina*, showcasing the choreography of Pina Bausch, *Extrudïa 3D* immerses the viewer in the artist's studio and invites them behind the cloud of its toxic emanations, in order to experience, practically first-hand, the blows of the axe and the heat of the blowtorch.



Anita Molinero, *Croûûûte criarde (Liquitexée)*, 2016
Extruded polystyrene, liquitex acrylic paint, perspex
Collection Pontallier
77,5 x 67 x 10 cm
© Anita Molinero, ADAGP, Paris 2022
© Rebecca Fanuele



Anita Molinero, *Sans titre, « Fond de cuve » series*, 2019
Polypropylene and acrylic spray paint
81 x 74 x 14 cm
Courtesy of the artist and Galerie Christophe Gaillard, Paris
© Anita Molinero, ADAGP, Paris 2022
© Courtesy Galerie Thomas Bernard – Cortex Athletico

ANITA MOLINERO, *EXTRUDIA*

The *Extrudia* exhibition, devoted to Anita Molinero, continues in these two rooms and examines her studio work and approach to the future of her artwork. The economy of painting is very different to that of sculpture and Molinero regularly faces practical questions: given the recurring problem of storing her works, she has always wondered about their future, and is often forced to part with them for lack of space. For her, this stage is an inherent part of the sculptor's life: "It is heart-breaking but hopeful to have to throw things away. [...] By getting rid of my sculptures, I forget about them, and by forgetting them, I can redo them. It is a perpetual gesture and it is quite rare." In this space, the viewer can see period photos of works executed by Molinero in the 1980s, most of which no longer exist. In addition, a film brings together unpublished archive images dating from 2006 to 2008, showing the artist at work, from the production phase to the mounting of exhibitions, as well as raising questions about the posterity of her sculptures. The presentation of the film *Extrudia 3D* accompanies this reflection through a futuristic and immersive projection into Molinero's studio life and the destruction of one of her works.



Anita Molinero, *Extrudia 3D*, 2022
Under the artistic direction of Anita Molinero and José Eon
Projection film 3D, son 5,19 min
Musée d'Art Moderne de Paris (acquisition in progress)
© ADAGP, Paris 2022
© José Eon

EXTRUDIA 3D

"*Extrudia 3D* is an exciting and sublimated 3D immersion into the artist's work in the studio. The film explores the condition of sculptures when they are not being pampered or displayed in an exhibition space. Finally, as their status as artwork is relatively brief in their long lifetimes, they are sometimes relegated to long-term storage. This state of eternal solitude is the lot of many of these works that do not find a buyer. That is why we decided to destroy *Bouche moi ce trou*, a monumental work [produced in 2018 and presented at the Palais de Tokyo the same year], which we took out of its hibernation and immortalized before the lens of the 3D camera. *Bouche moi ce trou* will therefore, be dislocated, and impaled all over the Musée d'Art Moderne de Paris, where it will find a second life."

Anita Molinero and José Eon, septembre 2021

Biographie

ANITA MOLINERO

Born in 1953 in France

Lives and works in Paris, France

SOLO EXHIBITIONS

2022

Anita Molinero, Extrudis, Musée d'Art Moderne de Paris, Paris, France

2021

DÉRANGÉE, (SHED), Centre d'art contemporain de Normandie, France

Simen se la coule douce, Centre d'Art Bastille, Grenoble, France

RECYCLAGE-SURCYCLAGE, Carte blanche, Espace Monte Cristo, Paris, France

Simen se la coule douce, Centre d'Art Bastille, Grenoble, France

2020

Impromptue, La gare / le quai 294M9, Saint-Maurice-lès-Chateauneuf, France

2019

L'ilot Rouge, Musée des Beaux-Arts de la Chaux-de-Fonds, La Chaux-de-Fonds, Switzerland

Les Zipettes, 19 Crac, Montbéliard, France

2018

#7 clous à Marseille, Patrick Raynaud, Marseille, France

Bouche-moi ce trou, fille de la nuit, Palais de Tokyo, Paris, France

2017

La Grosse Bleue, Galerie Thomas Bernard - Cortex Athletico, Paris, France

Des ongles noirs sous le vernis, Musée de l'Abbaye Sainte-Croix, Les Sables d'Olonne, France

2016

Plus flamme que moi, Galerie Valérie Bach, Bruxelles, Belgium

2015

FIAC, Hors les murs, Jardin des Tuileries, Galerie Thomas Bernard - Cortex Athletico, Paris, France

Plastic Butcher, Signal, New York, USA

Le Bayou, Galerie Thomas Bernard - Cortex Athletico, Paris, France

Anita Molinero, Museo Ettore Fico, Turin, Italy

2014

Oreo 2, Galerie Alain Gutharc, Paris, France

Oreo, Le Consortium, Dijon, France

2013

Tarmac, le 180, Rouen, France

FIAC, Galerie Alain Gutharc, Grand Palais, Paris, France

Hallali, Galerie Michel Journiac, Paris, France

2012

La fiancée du pirate, Galerie Alain Gutharc, Paris, France

Prequel, Cycle Eternel Détour, MAMCO, Geneva, Switzerland

Centre d'Art Contemporain Passages, Troyes, France

2011

L'irremplaçable Expérience de l'explosion de Smoby, La Galerie Edouard Manet, Gennevilliers, France

2009

Ultime caillou, FRAC Alsace, Sélestat, France

Galerie Alain Gutharc, Paris, France

FRAC Basse-Normandie, Caen, France

2007

Pépertinence, La Suite, Château-Thierry, France

Cocoerrance, la BF15, Lyon, France

Nucléo, Galerie Alain Gutharc, Paris, France

Chuuut, écrouute, la croûûûte, Le Carré, Chapelle du Genêteuil, Château-Gontier, France

2006

Extrusoït, Cycle Mille et trois plateaux, MAMCO, Geneva, Switzerland

L'ormeau blessé, Musée Zadkine, Les Arques, France

2005

Les Ateliers d'artistes de la Ville de Marseille, France

2004

FIAC, Galerie Dediby, Paris, France

2003

Le Grand Café, St Nazaire, France

Le Parvis, Centre d'art contemporain, Tarbes, France

2002

FRAC Limousin, Limoges, France

2001

Le Spot, Centre d'Art Contemporain, Le Havre, France

2000

Galerie du Triangle, Bordeaux, France

1995

Ecole Nationale supérieure des Beaux- Arts, Paris, France

1994

Ecole Nationale des Beaux-Arts, Dijon, France

1993

Chapelle des Lazaristes, Centre de Création Contemporaine, Tours, France

1988

Ecole municipale d'Arts Plastiques, Châtelleraut, France

1985

Musée Sainte-Croix, Poitiers, France

1980

Galerie Med a Mothi, Montpellier, France

COLLECTIVE EXHIBITIONS

2021

Nimmersatt? Imagining Society without growth, Kunstverein Münster, Münster, Germany

Avalanche, Galerie Pal project, Paris, France

DESPERANTO, Zébra 3, Bordeaux, France

Été 2021, Musée d'Art Moderne et Contemporain, Geneva, Switzerland

Hijack city, Galerie de la Scep, Marseille, France

2020

RECYCLER/SURCYCLER, Fondation Villa Datris, L'Isle-sur-la-Sorgue, France

Sérial Couleurs, L'Artothèque, Caen, France

2019

Futur, Ancien, Fugitif, Palais de Tokyo, Paris, France

Masterpieces 2, Galerie Thomas Bernard - Cortex Athletico, Paris, France

Masterpieces, Galerie Thomas Bernard - Cortex Athletico, Paris, France

Vole au vent, FRAC-Basse Normandie, Caen, France

Gigantisme, Art et Industrie, FRAC Grand Large, Dunkerque, France

Brûler, dirent-elles, Galerie Duchamp, Yvetot, France

2018

Sculpteur (faire l'atelier), La Criée, Beaux- Arts, FRAC Bretagne, Rennes, France

Discorde, fille de la nuit, Palais de Tokyo, Paris, France

2017

Voyage d'hiver, Palais de Tokyo, Château de Versailles, France

FIAC, Galerie Thomas Bernard - Cortex Athletico, Grand Palais, Paris, France

Notes for a shell, Art-O-Rama, Marseille, France

Echelle de familiarité, Chapelle Saint- Libéral, Brive-la-Gaillarde, France

Archinature, Piacé, Le Radieux - Bézard, Le Corbusier, Piacé, France

Agora, collectif 2a1, Galerie R-2, Paris, France

2016

Run, Run, Run, Villa Arson, Nice, France

The Past is the Past, Galerie Thomas Bernard - Cortex Athletico, Paris, France

Dopo i frutti, entrepôts Armand Fabre, Marseille, France

Non figuratif : un regain d'intérêt ?, CAC Meymac, Meymac, France

Your memories are our future, Palais de Tokyo, Paris, France

Cortex Athletico, Galerie Thomas Bernard, Zurich, Switzerland

Not really really, Frédéric de Goldschmidt Collection, Bruxelles, Belgium

2015

Anatomie de l'automate, La Panacée, Montpellier, France

Résistance des Matériaux, SHED, Centre d'art contemporain de Normandie, Notre-Dame-de-Bondeville, France

Genre Humain, Palais Jacques Coeur, Bourges, France

Sèvres Outdoors, Cité de la céramique, Sèvres, France

FOMO, Sextant et plus, La Friche la Belle de Mai, Marseille, France

Dérive(s), Bryce Wolkowitz Gallery, New York, USA

2014

Summer time, Galerie Alain Gutharc, Paris, France

6 weeks-ends d'art contemporain, Le mètre carré, Nancy, France

Vitrines sur l'art, proposition du Musée d'Art Moderne de Paris, vitrines des Galeries Lafayette, Paris, France

Entrée en matière, Chambon Sur Voueize, France

L'heure des sorcières, Centre d'Art Contemporain le Quartier, Quimper, France

2013

De leur temps (4) - Regards croisés de 100 collectionneurs sur la création, Centre d'Art le Hangar à Bananes, Nantes, France
Je préfère être dérangé, École du Magasin et ESAD, Grenoble, France
Collage ou l'âge de la colle, Galerie Eva Meyer, Paris, France
Mon île de Montmajour, Abbaye de Montmajour, Arles, France
Agir dans ce paysage, Centre International d'Art et du Paysage Ile de Vassivière, Beaumont du Lac, France
Paysage, Ile de Vassivière, Beaumont du Lac, France
Pièces d'été, Malbuisson, France
Open sky Museum - Musée à ciel ouvert, Plaine de Tougas, Saint-Herblain, France
In situ 2013 - Patrimoine et Art Contemporain, Eglise Saint-Etienne d'Issensac, Brissac, France
L'arbre de vie, Collège des Bernardins, Paris, France
Retour du monde - commandes publiques autour du tramway de Paris, MAMCO, Geneva, Switzerland
Fondre, battre, briser, Pavillon Blanc, Centre d'art contemporain, Colomiers, France
Les artistes et le tramway de Paris, Hôtel de Ville, Paris, France

2012

Pommery : 10 ans d'expériences, Domaine Pommery, Reims, France
Group Show, Galerie Alain Gutharc, Paris, France
L'Amour du risque / Ljubav prema riziku, Collections des Fonds Régionaux d'Art Contemporain, Musée d'Art Contemporain / MSU Zagreb, Croatia
Parcours de mémoire, Frac Franche Comté/ La Fraternelle, Saint Claude, France
Immanence accueille AnyWhere Gallery, Galerie Imanence, Paris, France
A suivre..., works of Fonds Municipal d'Art Contemporain de la Ville de Gennevilliers, École Municipale des Beaux-Arts, Galerie Edouard Manet, Gennevilliers, France

2011

Pearls of the North, Palais d'Iéna, Paris, France
Hic sunt Leones, Terra incognita, works of FRAC Franche-Comté, Musée des Beaux-arts, Belfort, France
Identité et Genre, Centre d'Art Contemporain Passages, Troyes et Slick, Paris, France
Sculpture/Elles - les sculpteurs femmes du XVII^e siècle à nos jours, Musée des années 30, Boulogne Billancourt, France
Formules, Institut de Sciences de Matériaux, Centre d'Art Contemporain, La Fonderie, Mulhouse, France
Paillettes, prothèses, poubelles, exposition avec Nina Childress et Emmanuelle Villard, Fondation Bancaja, Castellon, Spain

2010

Parking de sculptures, Centre d'Art Contemporain Le Confort Moderne, Poitiers, France
Rendez-vous à Shanghai, Shanghai Biennale, Space of the Institute of Painters and Sculptors of Shanghai, China
FIAC, Cour Carrée du Louvre, Galerie Alain Gutharc, Paris, France
Aires de jeux, contre-emplacements, Micro Onde CAC de l'Onde, Vélizy-Villacoublay, France
La Quinzaine Radieuse, Piacé le Radieux, Bézard Le Corbusier, France
777 (4), Château de Kerpaul, France
Extension du domaine de la réalité, École des Beaux-Arts, Rennes, France
Chassé croisé, FRAC Languedoc-Roussillon, Montpellier, France
Buy-Sellf : retour vers le futur, CAPC, Entrepôt Lainé, Bordeaux, France

2009

FIAC, Cour Carrée du Louvre, Galerie Alain Gutharc, Paris, France
À nous deux, exhibition organised by FRAC Basse-Normandie, Caen and the Abbaye-aux-Dames, France
Mes Dalton, Centre d'Art Contemporain La Chapelle du Genêteil, Château-Gontier, France
Rendez-vous manqué, Galerie Alain Gutharc, Paris, France
Volta5, Galerie Alain Gutharc, Basel, Switzerland
Les plus grands artistes du XX^eme arrondissement de Paris, Galerie Sémiose, Paris, France
La Force de l'Art 02, Grand Palais, Paris, France

2008

Anita Molinero / Cady Noland / Steven Parrino / Kelley Walker, Centre d'Art Contemporain Le Spot, Le Havre, France
FIAC, Galerie Alain Gutharc, Paris, France
Curiosität, Galerie Micheline Szwajcer, Anvers, Belgium
La dégelée Rabelais, FRAC Languedoc-Roussillon, Site du Pont du Gard, France
Downtown le Havre, Biennale d'art contemporain "Arts le Havre 08", Le Havre, France
Art Brussels, Galerie Alain Gutharc, Bruxelles, Belgium
Propositions lumineuses 2, Galerie Alain Gutharc, Paris, France

2007

Capricci (possibilités d'autres mondes), Casino Luxembourg, Luxembourg
XS, Espace Mica, Rennes, France
FIAC, Galerie Alain Gutharc, Paris, France
Quartier général, Digne-les-Bains, France
Made in Dole, Musée des Beaux-Arts de Dole, France
La maison populaire, Montreuil, France
Modern©ité, Stroom, The Hague, Netherlands
Chauffe Marcel, Frac Languedoc-Roussillon, France

2005

Know what they mean ?, Chez Valentin, Paris, France
FIAC, Galerie Alain Gutharc, Paris, France

2004

El arte como va el arte como viene, Circulo de Bellas Artes, Madrid, Spain
Les pièges de l'amour, FRAC Limousin, Limoges, France
Bienvenue à Entropia, Centre National d'Art et du Paysage, Vassivière en Limousin, France

2002

Love trap's, Centre d'art, Sigean, France

2000

Une suite décorative: 3ème mouvement, FRAC Limousin, Limoges, France
Une suite décorative: 2ème mouvement, FRAC Limousin, Limoges, France

1999

Les états de la sculpture, Le 19, centre Régional d'Art Contemporain, Montbéliard, France

1998

Appartement privé, Bordeaux, France

1996

Triple Axel, Le Gymnase, Roubaix, France
L'art du plastique, Ensb-a, Paris, France

1994

Country Sculptures, Le Consortium, Dijon, France

1992

Fair of Bolzano, Italy

1981

Alkema, Pontoreau, Ponchelet, Molinero, CAPC, Musée d'art Contemporain, Bordeaux, France

1978

University of Mirail, Toulouse, France

WORKS IN PUBLIC SPACE

2011

Design with UrbanAct (Alexandre Bouton) of the tramway stop at Porte de la Villette, Paris, France

2009

En souvenir de Vaux et Petit, work produced within the New Commissioners action supported by the Fondation de France

PRIX

2015

Salomon Foundation Residency Award

TEACHING & RESIDENCES

1999-2014

Teacher at École Supérieure des Beaux-Arts de Marseille, France

1994

Teaching artist, University of Bogotá, Colombia

1993

Residency at École Nationale des Beaux- Arts, Dijon, France

1993-92

Guest professor, lecturer, ENSBA, Paris, France

1990

Grant of Fiacre, one-year residency at Seville, Spain

COLLECTIONS

Fonds Cantonal d'Art Contemporain, Geneva, Switzerland
Fonds Municipal d'Art Contemporain de la Ville de Gennevilliers
Musée d'Art Moderne de Paris
Frac Alsace
Frac Languedoc-Roussillon
Fonds National d'Art Contemporain
Frac Basse-Normandie
Frac Bretagne
Frac Limousin
Frac Franche-Comté
Frac Poitou-Charentes
Frac Grand-Large-Haut-de-France
Musée Sainte-Croix, Poitiers
Musée d'art moderne et contemporain, Céret, France
La Piscine, Musée d'Art et d'Industrie, Roubaix
Le Consortium, Dijon
MAMCO, Geneva, Switzerland

Visitor informations

MUSÉE D'ART MODERNE DE PARIS

Postal address

11, Avenue du Président Wilson, 75116 Paris
Tel. 01 53 67 40 00
www.mam.paris.fr

Public transport

- Metro : Alma-Marceau ou Léna (line 9)
- Bus : 32 / 42 / 63 / 72 / 80 / 92
- Velib's bike stations : 4 rue de Longchamp ; 4 avenue Marceau ; place de la reine Astrid ; 45 avenue Marceau ou 3 avenue Bosquet
- Bike : Bicycle parking spaces are available in front of the museum entrance.
- RER C : Pont de l'Alma (line C)

Opening hours

- Tuesday-Sunday, 10am - 6pm (last entry 5:15pm)
- Closed Monday and some public holidays
- Open late : Thursday 9.30 pm

Admission

Full rate : 11 €
Reduced rate : 9€
Free for under 18

The exhibition is accessible to people with motor disabilities and reduce mobility.

No-queue tickets : www.mam.paris.fr

Wearing a surgical face mask is recommended.

Press Officer

Maud Ohana
maud.ohana@paris.fr

Paris Musées

THE NETWORK OF MUSEUMS OF THE CITY OF PARIS

United since 2013 under the Paris Musées banner, the City of Paris museums and heritage sites are home to collections as remarkable for their diversity as for their quality. In a gesture of outreach visitor services have been upgraded, more attractive entrance fees introduced for temporary exhibitions, and special provision made for visitors unfamiliar with this kind of cultural context. The permanent collections (which are free*), the temporary collections and the varied cultural activities drew 3 million visitors in 2018. By consulting the Paris Musées website you can keep up to date on what's happening at the museums, get acquainted with the collections, and prepare your visit: parismusees.paris.fr

THE PARIS MUSÉES PASS

VISIT WHEN AND WHERE YOU LIKE !

The Paris Musées Pass means unlimited, no-queue access to all temporary exhibitions in the 14 City of Paris museums, together with special prices for museum activities, reductions in the bookshops, boutiques, cafés and restaurants, and advance information on museum events. More than 16,000 people are currently holders of the Paris Musées Pass.

All information: Museum reception or :
www.parismusees.paris.fr

